

THE WEEK'S PLAY BILLS

PERFORMANCE BY THE FIELD MINSTRELS AT ENGLISH'S.

"A Human Slave" and "East Lynne" at the Park—Coming Attractions—Gossip of the Stage.

The first attraction of the new theatrical season at English's will be the A. G. Field minstrel, which will give a single performance here next Thursday night. It is understood that Manager Field has even a better organization than usual this season, and the entertainment promises to be an enjoyable one from beginning to end. This is the eighteenth consecutive year of the Field minstrel. The organization started out on the road in 1885 in a very unpretentious manner, and it was not until after several years of travel all over the United States that Mr. Field's burnt-cork show came to be recognized as one of the best in the country. Other minstrel companies have been organized and disbanded, but the Field company runs right along, season after season, with uninterrupted success. The company starts out each season from Columbus, O., the home of Manager Field and the headquarters of the troupe, and Indianapolis is always one of the first cities to receive a visit.

The comedians of the present aggregation of black-face performers are Al G. Field himself, Harry Shunk, Tommy Donnelly, John Blackford and Billy Cawley. All of them, with the exception of Harry Shunk, are well-known to Indianapolis audiences. Shunk is a great favorite in the East, having been the principal "end man" for several seasons with Dumont's minstrels in Philadelphia, a stock company that has brought out some of the best minstrel fun-makers now before the public. The vocal contingent is still under the direction of Paul La Lond, who has been with Field for several seasons, and includes such prominent balladists as Rees Prosser, Matthew Keefe, Joseph E. Blamph, William H. Atkinson, George Pearce, Thomas McKenna, B. B. Bathrick and Frank L. Minch. The dances of the show are the famous Doc Quigley, the man with the comical legs; Tommy Hyde, Lester Fairman, Billy Cawley and Tommy O'Dell, all of them splendid exponents of the terpsichorean art. Besides the performance of the minstrels themselves, there will be four big vaudeville acts in the olio. The Leighs, who are said to give a marvelous equilibrium exhibition, and the Farnett troupe of postures and pantomimes, are European performers, who are making their first tour of this country. The Walton brothers, five daring acrobats, will be seen in trick tumbling, and the Mignani family of musical artists will contribute a new and novel act.

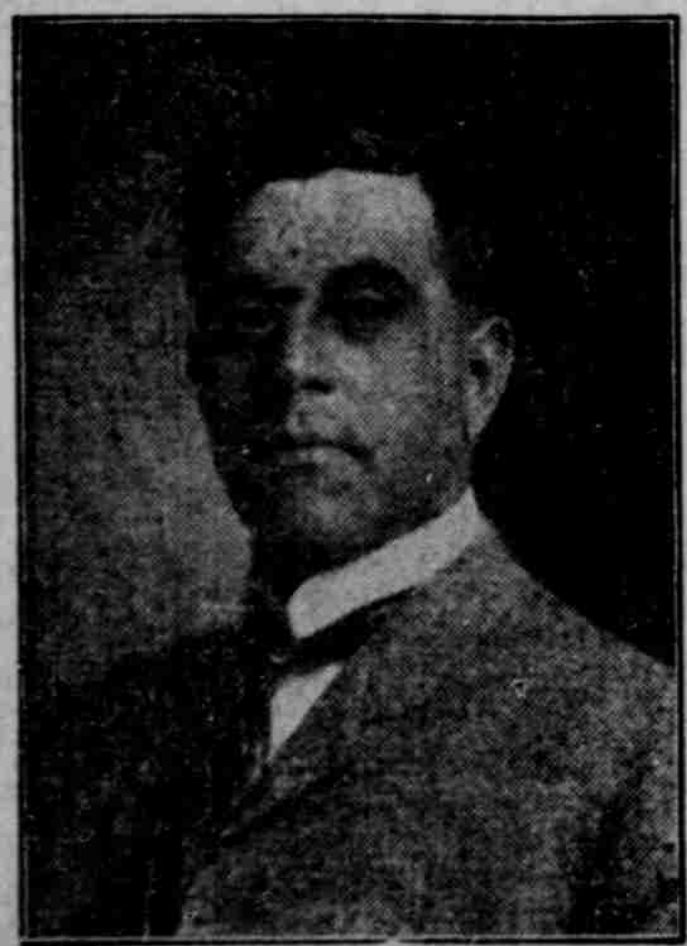
Manager Field has a brand new "first part" this season called "A Musicale in Fountain Park," with some unusual electrical effects and a surprising transformation at its conclusion. The cutter military band is again traveling with the company, and has much to do with the success of the performance.

The Park will offer its patrons two strong attractions this week. The first half of the week, beginning with the regular matinee to-morrow afternoon, will be given up to a presentation of a new melodrama entitled "A Human Slave," written by William L. Roberts. In these days of so many melodramatic productions it is the exception rather than the rule to find anything novel or original in this class of entertainment, but "A Human Slave" is credited with being something out of the ordinary. The story of the play has to do with the great struggle between labor and capital and while the author has not attempted to define the rights of either side, he has shown the treatment accorded honest workmen by a certain class of employers. What is understood to be one of the greatest scenes ever presented on the popular-price stage is the rolling mill scene in the third act of the piece. This is said to be a marvel of mechanical ingenuity as well as of pictorial beauty, and in Chicago, where the play has been running recently, it has been greeted nightly with enthusiasm and prolonged applause. On the stage is a vast carrier crane, a plate mill, a mammoth lathe, and the shafting, belting and pulleys usually seen in an establishment of the kind. From a huge crucible the molten iron is poured into the molds, while scores of employes busy themselves with their allotted tasks. During the progress of this act the villain is thrown into the huge lathe by his employes, who have been driven to desperation by his wrongs, and is only saved from being ground to death by a man whom he had terribly mistreated and whom he bitterly hates. In the company presenting "A Human Slave" are such well-known metropolitan actors as W. H. Delman, J. J. Hyland, James McElhenn, S. S. Sylvester, William K. Madden, Sam Burton, Miss Olive Martin, Miss Nellie Dunbar and Miss Edna Reming.

That favorite old emotional drama, "East Lynne," will hold the boards the latter half of the week at the Park, with Inez Foreman, a young actress of ability, playing the dual role of Lady Isabelle and Madam Vine. J. F. Crosby, who is managing this attraction, claims that not since Ada Gray was in the heyday of her success has this old drama been given so careful a production as it is now receiving at the hands of his company. Particular attention has been given to the scenic environment, he says, and to the selection of players who are qualified to portray the roles allotted them. Miss Foreman is considered to be an actress especially suited to the difficult task of impersonating the heroine of this famous stage story, and her support will include, among others, the veteran comedian, John Dillon.

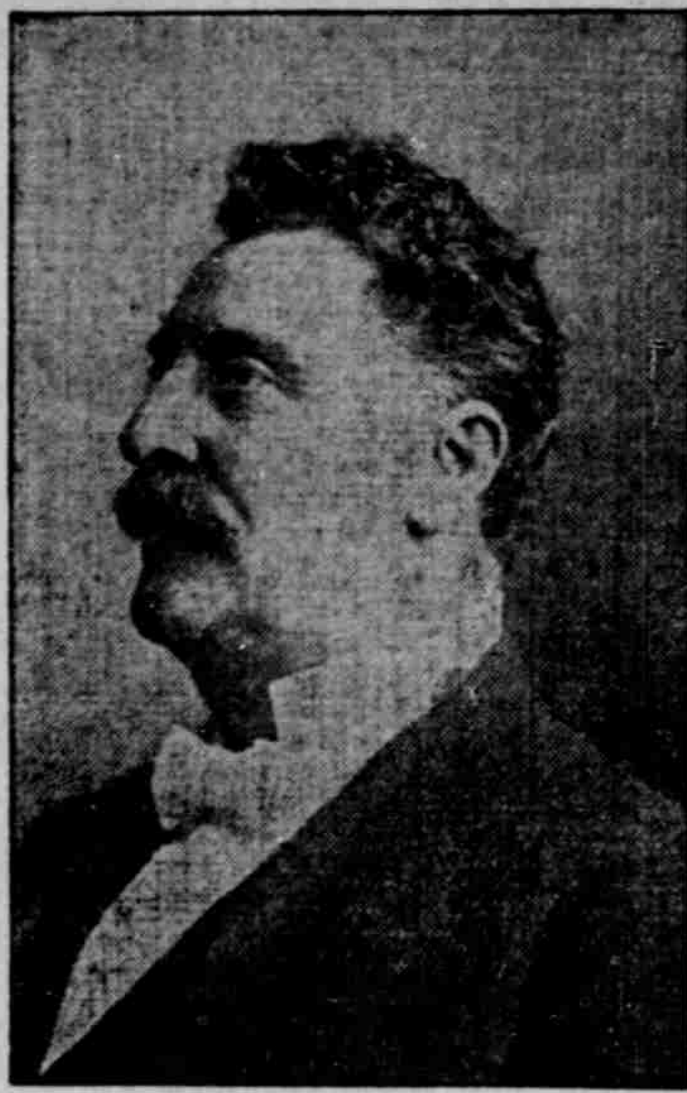
Barney Reilly, the hustling representative of Henry W. Savage's great "King Dodo" production, and who has many friends in Indianapolis, will give a single performance here next Thursday night. It is understood that Manager Field has even a better organization than usual this season, and the entertainment promises to be an enjoyable one from beginning to end. This is the eighteenth consecutive year of the Field minstrel. The organization started out on the road in 1885 in a very unpretentious manner, and it was not until after several years of travel all over the United States that Mr. Field's burnt-cork show came to be recognized as one of the best in the country. Other minstrel companies have been organized and disbanded, but the Field company runs right along, season after season, with uninterrupted success. The company starts out each season from Columbus, O., the home of Manager Field and the headquarters of the troupe, and Indianapolis is always one of the first cities to receive a visit.

HARRY SHUNK



With Al G. Field's Minstrels

AL. G. FIELD



The well-known minstrel at English's this week.

friends in Indianapolis, writes to this column that "the young bloods of the Hoosier capital may prepare to go into ecstasies when the merry show strikes town Sept. 24, as King Dodo has more pretty girls accompanying him this season than ever before."

The Grand Opera House will throw open its doors to local amusement seekers two weeks from to-morrow. The work of remodeling and redecorating the auditorium is progressing rapidly, while Messrs. Livingston and Minor, the scenic artists from the Auditorium Theater, Chicago, are busily engaged in the painting of several new "exterior" and "interior" scenes and "a half dozen new drops." The Grand will present a handsome appearance this season, and its stage will have a far better equipment than ever before. A fine list of vaudeville acts has been booked for the opening weeks.

The Empire, which has been handsomely redecorated during the last two months, will open its season a week from to-morrow, the first attraction being the Bowery Burlesquers, a famous organization of travesty and vaudeville performers, that has

MISS INEZ FOREMAN.



In "East Lynne" at the Park.

never failed in the past to draw big audiences whenever it played an engagement in Indianapolis. If the promises of the managers are carried out, there will be a great improvement in the burlesque shows touring the country this season. All of the best combinations have been booked for the Empire.

Klaw & Erlanger's production of the Drury-lane spectacle, "The Sleeping Beauty and the Beast," which will be presented at English's all of State fair week, is considered the most gorgeous musical production ever staged in America. Although one can gain some idea of the magnitude of the spectacle in witnessing a performance, it is impossible to grasp the greatness of the enterprise in merely viewing its presentation from the auditorium. There are over 300 performers and 125 stage machinists, carpenters and electricians employed in the production—the largest number of people ever engaged in any one theatrical performance in this country. The ballet of "The Four Seasons," which attracted so much attention during the run of this great extravaganza at the Broadway Theater, New York, last season, will be staged in this city with the same care as to detail observed in its presentation in New York and London. This feature of the production alone cost \$25,000.

The new play in which Charles Frohman will present Maude Adams this season is by Frances Hodgson Burnett. It is called "The Pretty Sister of Joe," and is in four acts and five scenes, all of which are laid in old Spain. The role which Miss Adams will create possesses all of those qualities which blend so nicely with her art, and she is quite delighted with the play. Mr. Frohman will appreciate in an elaborate manner the rich opportunities the Spanish atmosphere gives for production. Miss Adams's season will begin in October and her New York appearance will follow that of John Drew at the new Empire Theater. Mrs. Burnett has been most anxious to have Miss Adams create the role in her new play and she was highly pleased when told of Mr. Frohman's decision in the matter. The latest portrait of Miss Adams, who has entirely recovered her health, appears on this page.

George Ade has confided to a friend the rather surprising information that his new comedy, "The County Chairman," soon to be produced by Manager Savage, is a genuine love story. Heretofore the Indiana humorist has utilized love as a good target for his satirical missiles, affairs of the heart having furnished the foundation for much of the funniest slang that has cropped out in the famous "Fables." It is understood that he has woven many political threads into his web of sentiment. In this phase of his stage story he was confronted with the possibility of clashing issues with some of the existing political parties of the day, but those who have read his manuscript say that he has avoided this danger very ingeniously, so constructing his piece that the hero of it may be claimed by any political affiliation. Mr. Ade has also avoided locality this time. He has created a town which he calls Antioch, supposed to be situated somewhere in the Mississippi valley, and has made his story typical of this general section of country. The underlying element of the story is that "a fair in love, war and politics." It tells of a rural contest for state's attorney, in which a young man is nominated without his knowledge and is forced to make the race against the father of the girl he loves. "The County Chairman" is to have its initial performance at the Studebaker Theater, Chicago, two weeks from to-morrow night.

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The coming of Al G. Field and his band of burnt-cork entertainers to English's this week brings to mind that many of the most famous men of the American stage made their start in professional life as negro minstrels. Edwin Forrest played Cuffee, a Kentucky negro, long before he essayed King Lear; Barney Williams danced negro dances to support a widowed mother years before he became the best Irish comedian of his day; Edwin Booth "blacked up" and sang negro melodies at the age of seventeen; Lawrence Barrett played black-face parts before he ever dreamed of becoming a tragedian; and Joseph Jefferson made his first mark with a piece of burnt cork, being brought on the stage, when only four years old, by "High Daddy Rice."

Tyrone Power will not be Mrs. Fiske's leading man this season. This excellent actor, whose really great interpretation of the character of Judas in "Mary of Magdala" was one of the dramatic treats of last season, has been selected by Charles Frohman to appear as the Greek chieftain in the coming production of Stephen Phillips's "Lycidas" at the Garden Theater, New York. The important feminine character of Calypso has been entrusted to Rose Coghlan, who has been absent from the New York stage for several years, and whose return is looked forward to with considerable interest. The presentation of the poetic tragedy is sure to prove one of the most interesting theatrical events of the early season in the metropolis, and its success or failure is likely to have much to do with the theatrical policy of the immediate future in this country.

"Glittering Gloria" is the name of a hilarious farce now running in London. It was written by Hugh Morton (the American playwright who has had a hand in several light musical comedies) for James Welch, a popular English comedian. Judging from the reviews of the piece by London critics, it must be a rather curious affair. Here is one brief description by a British writer: "A fiery American colonel, a husband, a lover, a comic poet and an elderly gentleman from the country all come to a Jeweller's shop for the purpose of buying a present for an actress; there follow the actress, the wife and the fiancee, the two latter wrathful and suspicious. There are elaborate explanations, a fictitious third person is invented by the husband, and Mr. Welch, chancing to come along, is seized upon by his representative. Everybody pursues Mr. Welch; there is much hiding in boxes and running about and fainting, and the husband and the lover, after having been torn by the bulldog (for obvious reasons this happens 'off'), are conveyed in the actress's luggage to the station, where everything is happily cleared up."

Two Cincinnatians—Isabel Kaplan and S. William Brady—have written a romantic comic opera entitled "The Queen of Laughter," which has just been accepted for production by the Bostonians. The theme is a fanciful one, the action of the piece taking place on a delightful island where the principal business in life is to have a jolly good time. It is said of Mr. Brady's music that it is of the old Bostonian type, rollicking and tuneful, with plenty of drinking songs, romantic love serenades and merry ditties. Another new opera which is to be put on the stage by the Bostonians this season is called "The Revolutionists," and is by Goodall and Weisbaum.

In the writing of "Captain Dieppe," the new play in which John Drew is soon to be seen, there was an Anglo-American alliance. Anthony Hope's collaborator here, Harrison Rhodes, a writer of considerable note in this country before he went to England to command recognition of the highest sort. Mr. Rhodes was formerly a newspaper man in Chicago, where he was subjected to all of the hard training that usually confronts workers in this particular field. His portion of the work in "Captain Dieppe" is understood to be just as brilliant as that contributed by his famous associate.

Mr. Sardou, the veteran French dramatist, says of his new play, "La Sorcière," which Bernhardt will produce in Paris and which Frohman will present in New York: "It is a very curious drama in which I have revived the necromantic practices of the middle ages. It will cost a lot of money to stage, because the mise-en-scene must be very completely arranged. There will be some quite new things in it. I have incorporated in the play some old anecdotes taken from books which nobody ever reads; it is sure to be very interesting. Observe, however, that I do not count upon more than a hundred performances or so in Paris. Entree nous, that is why I wrote it."

MUSICAL NOTES.

A noteworthy proposed revival for next season at the Metropolitan Opera House, New York, is Mozart's "Abduction from the Seraglio," one of his almost forgotten operas, which will supplement Vincent D'Indy's opera, "L'Étranger," which is not long enough for an evening's entertainment.

Madame Lillian Blauvelt, who in private life is now Mrs. W. F. Pendleton, arrived in New York from Europe last week, having returned to sing in the New England festivals the latter part of September and the first week in October. Until then she will rest at Bar Harbor. She is to go back to England late in October for a concert tour. It is understood that Lee Shubert, the New York producer of musical comedies, is trying to secure Madame Blauvelt's consent to appear in comic opera next season.

Kelley Cole, the eminent young tenor who is soon to make his first concert tour of America, is said to make a specialty of rarely heard and beautiful songs, modern and classical. His voice, which has been trained under George Fergusson in Berlin, is, according to European critics, of exceptional quality, combining the warmth and richness of the baritone with the sweet-

MISS NELLIE DUNBAR.



In "A Human Slave" at the Park.

ness and purity of the tenor. He made notable success in England with Edward Elgar's "King Olaf" and "Caractacus," as well as the tenor part in "The Dream of Gerontius."

When Henry W. Savage's Castle Square Grand Opera Company comes to Indianapolis this season for a week's engagement it will have three prima donna sopranos—Gertrude Remington, Adelaide Norwood and Madame Jennie Norrell. Madame Norrell is the coloratura soprano engaged by Manager Savage during his recent trip abroad. She was born in Stockholm where she received her early musical education at the State Conservatory. Last year she was engaged in London at Covent Garden and prior to that sang in grand opera with marked success in Berlin and Milan.

The incidental music for Viola Allen's forthcoming production of Shakespeare's comedy, "Twelfth Night," promises to be a very important feature of the presentation. The music is being especially selected and composed by Robert O. Jenkins, instructor of music in the American Academy of Dramatic Arts. Mr. Jenkins is an expert in Elizabethan music, having selected and composed music for several important Shakespearean productions as well as for the plays of Beaumont and Fletcher and Ben Jonson. Special singers have been engaged by Manager Charles W. Allen to properly render the several songs in the revival of "Twelfth Night."

Herman Ritter, well known in Germany as an accomplished musician and the inventor of a new kind of viola, has recently written an article in pamphlet form, concerning the poor pay of musicians in Germany, that is attracting much attention in the musical world. He, himself, at the age of fifty, receives an income of only \$750 a year, and this is exceptionally good pay. First viola players in concert and opera orchestras usually receive from \$35 to \$500 a year—barely enough to support themselves, not to speak of families. Their work is so continuous that it seldom leaves them time for extra sources of income. Conductors are not much better off. To be sure, men like Nikisch, Weingartner and Strauss have large salaries, but the average conductor in provincial towns has to live on \$30 to \$45 a month. A few years ago 100 men applied for the place of town kapellmeister at Ratis; fifty of these had had an academic education.

Cosima Wagner continues her hopeless efforts to thwart the projected "Parsifal" performance in New York next winter, says the musical editor of the New York Evening Post. She once more appeals to all singers to abstain from them on the ground that it was Wagner's wish and intention that "Parsifal" should be reserved for Bayreuth. So it was. It was his intention, when he began his Nibelung dramas, to have them performed three times in an ideal manner at a theater specially erected on the shores of the Rhine and then to burn the scores. Afterwards he intended to reserve these four operas for Bayreuth, but changed his mind. Under present circumstances he would promptly change his mind about "Parsifal," too, for it is a superlative absurdity to keep that sublime work chained any longer to a remote village where only wealthy tourists can see and hear it. Twenty years is quite enough for such a monopoly.

Here is some interesting information for the good folks who hum and whistle "Hiawatha" from morning until night. The composer's name is not the poetic one of "Neil Maret," as the title page of the composition would have you believe; it is Charles Daniels, and he hails from Kansas City. The composition was not suggested by Longfellow's poem at all, but was created and written down on paper before any title had even been thought of. Daniels was visiting in the little Kansas town of Hiawatha, seventy miles from Kansas City, when he wrote the melody. Ruth Peebles, of the "Prince of Pilsen" Opera Company, was also visiting friends in the village, which is a very picturesque place. Miss Peebles told Daniels that she thought "Hiawatha" would look pretty good on the title page, and the composer regarded this as a happy suggestion. Daniels had written a number of other piano pieces, but this one proved to be "the" one. He has just issued a new composition called "The Proposal," and dedicated it to Miss Peebles. And now it is rumored that the composer and the girl who named his "winner" are going to be married.

As to the Grand Marshal. New York Sun. "When power-driven vehicles shall have superseded horse-drawn vehicles entirely, as, no doubt, in the not far distant future they will have done," said Mr. Goetzelt, "what will become of the grand marshal? Will anything be devised that will enable him to shue with anything like his present glory?"

"Now, with a broad, bright colored sash worn diagonally across his manly bosom, and with a dahlia-like rosette pinned upon his breast, he rides grandly at the head of the procession mounted on a horse. What would a procession be without a grand marshal, and what would a grand marshal be without a horse? And what let us hope that, when the horseless age shall actually have come, some means will be found to preserve the glamour and the glory of the grand marshal."

Litany of a Tired Heart.
Lord, my caves are many;
I lay them all on Thee,
Lord, my sins are many;
I lay them all on Thee.
Lord, my griefs are many;
I lay them all on Thee.
Lord, have pity on me,
Lord, look down on me.
—Caroline A. Mason, in the Outlook.

LATEST PORTRAIT OF MAUDE ADAMS.



Who is to star this season in Mrs. Hodgson Burnett's new play, "The Pretty Sister of Joe."

IN INDIANAPOLIS PARKS

TWO ATTRACTIVE BAND CONCERTS AT FAIRVIEW TO-DAY.

Afternoon Concerts at Three City Parks by Military Bands—Some Good Programmes.

Two interesting concerts will be given at Fairview Park to-day by the Indianapolis Military Band, under the direction of H. W. Klausmann. One concert will begin at 2 o'clock in the afternoon and the other at 5 in the evening. The celebrated diving horses, King and Queen, will continue to give their exhibition every afternoon and evening during the week. The programme for to-day's concerts will be the following:

March—"Conciliator".....Scenton
Selection—"An Ball in Maschera".....Verdi
"Cool Hand Blues".....Pryor
Largo (with harp obligato).....Handel
Selection—"Peggy from Paris".....Lorraine
"Down Georgia".....O'Hare
Overture—"Stradella".....Flotow
Medley—"Saturday Night".....The Witt
"Heroin's Prayer".....Sherman
"Southern Jubilation".....Kunkel
Selection—"Dolly Varden".....Edwards
March—"Imperial".....Chambers
—Evening—
Overture—"Norma".....Bellini
Selection—"Lullaby".....Wallace
"Dat Gal of Mine".....Shaw
Paraphrase—"Nearer, my God, to Thee".....(Introducing Church Chimes).....Reeves
Selection—"The Tenderfoot".....Hart
Euphonium Solo—"Corea".....Dalbey
Overture—"Semiramide".....Rossini
"Cool Smiles".....Brill
"The Wayside Chapel".....Wilson
Selection—"The Mikado" (by request).....Sullivan
Medley—"Indian Maiden".....Fulton
"Down on the Farm".....Von Tilzer

At the City Parks.

There will be free band concerts at the various city parks this afternoon, the bands being furnished at the expense of the city by the Park Board. At Riverside Mayer's Military Band will play the following programme:

March, "Amicizia".....Chambers
"The Hoosier Slide".....Eldridge
Overture, "Night Off".....Beyer
"Sue".....Stone
Selection, "My White Flag".....Grant
Cornet solo, "Violets".....Ellen Wright
March, "Sultan of Sulu".....Clark
"Evening Chimes in the Mountains".....Behr
"Peaceful Henry".....Kelly
Selection, "Il Trovatore".....Verdi
"Lazara Waltzes".....Blanke
March, "Nation's Choice".....Eldridge

Brookside Park.

At Brookside Park the concert will be given by Miller's City Band and the programme will be as follows:

March, "High Society".....Steele
Overture, "Fairy Tale".....Laurendeau
Waltz, "Hearts Courageous".....Blanke
Medley overture, "Way Down in Old Indiana".....Chaflaway
Two-step, "Hiawatha".....Hamilton
Cornet solo, "My Carolina Lady".....Hamilton
Waltz, "Symphony".....Holzmann
Selection, "A Cluster of Peaches".....Beyer
Cake walk, "Southern Smiles".....Kelly
Intermezzo, "An Afternoon Tea".....Kelser
Medley, "A Pleasant Evening".....Beyer

Spades Park.

Hermann Arndt's Band will be heard at Spades Park this afternoon. The programme:

March, "High Society".....Steele
Selection, "The Chaperons".....Witmark
Characteristic, "Poor Relations".....Bendix
Waltz, "Hearts Courageous".....Blanke
Cornet solo, "Sea Flower Polka".....Rollinson
Ben Schreckengost.
Selection, "The Little Duchess".....De Koven
Intermezzo, "Moussme".....Eugene
March comique, "Scandalous Doin's".....Keeble
Polka, "The Anvil".....Parlow
Medley overture, "Miss Merry Melodist".....Smith
Paraphrase, "Loreley".....Nesvadba
March, "Mr. Dooley".....Jerome and Schwartz

Harper's Job.

Washington Post.
Professor Harper, of the University of Chicago, is up against a tough proposition, as he has to prove that the university is an educational institution in order to escape paying taxes.

VESTA TILLEY.



Who is soon to appear in the new comedy, "The Isle of Boy."

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KURTZMANN PIANO.....\$300.00	Oak case, like new—\$5 down and \$6 per month.
The old reliable, action like new, damaged in shipping—\$25 down and \$8 per month.	PACKARD ORGAN.....\$75.00
NEW ENGLAND PIANO.....\$150.00	Solid walnut case, finest style, beautifully carved, sets make records, former price \$150. We are going to sell it for \$10 down and \$6 per month.
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.ENGLISH'S.

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